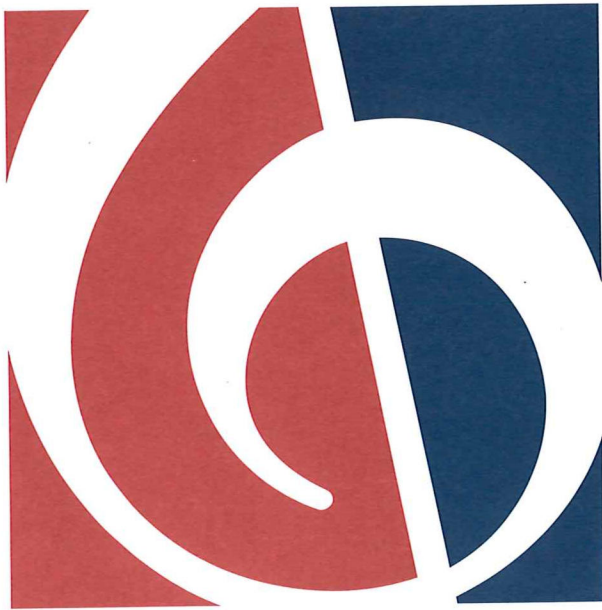


CD 2004--89

FACULTY *of* MUSIC



2004-2005

WHERE GREAT MUSIC MEETS GREAT MINDS

Sunday, October 3, 2004
2:30 pm. Walter Hall

University of Toronto
Faculty of Music
Presents

Music of Lothar Klein

In memory of Lothar Klein (1932-2004)

PROGRAM

For L:
Gustav Ciamaga

The Music of Lothar Klein

Virtuoso Music
Peter Stoll, clarinet
Julia Cleveland, timpani

Esercizi
Alexander Sevastian, accordion

Tam O'Shanter
Susan Hoepfner, flute

Sonata for Piano
Angela Park, piano

Tombeau for Two Guitars
Ian Chamberlain & Alan Shoesmith

Esprit
Robert Riseling, clarinet
Anne Thompson, flute
Mark Payne, piano

Reception to follow

Lothar Klein

January 27, 1932 - January 3, 2004

"Song is vital to my musical makeup. Intensity must be a glowing delight. Emotional experience and song must become lyrically entwined."

Dr. Lothar Karl Klein was born in Hanover, Germany. By age 12, he was already an excellent pianist. From the time he was a young boy he was attracted to symphonic music. His parents (and my grandparents), Victor and Mary, encouraged him to pursue his talents although they were not very musical themselves.

In 1939, on the day Germany invaded Poland, the Klein family left for England. In 1940, they traveled across the Atlantic to the United States and settled in Minneapolis, Minnesota, where Victor found work as an electrician.

Lothar received a diversified education, which included studies in philosophy and literature, and piano with Olga Samaroff-Stokowsky. In 1961 he received a Ph.D. in Musicology and Composition from the University of Minnesota, where his compositional efforts were encouraged by Dimitri Mitropoulos, Antal Dorati and Goffredo Petrassi. He also studied with leading exponents of the avant-garde in Berlin, including Boris Blacher and Luigi Nono. Much influenced by Igor Stravinsky, Lothar became an authority on Stravinsky's music. His doctoral thesis "Stravinsky and Twelve Tone Composition" was well received by Stravinsky himself, and the two maintained a correspondence. In appreciation of Lothar's work, Stravinsky sent him a manuscript with the inscription, "To Lothar Klein in exchange for his brilliant analytical essays."

From early in his creative career, Lothar was writing works for the stage and for films, earning the Golden Reel Award from the American Academy of Film Sciences in 1956. His studies led him to a Fullbright Fellowship in 1958, which pointed him to several teaching positions. He began as assistant to Boris Blacher at

the Hochschule für Musik, in Berlin (1958-60), then taught at the University of Minnesota (1962-64) and the University of Texas, Austin (1964-68). In 1965, Lothar organized a Stravinsky Symposium at the University of Texas, and at Lothar's request, Stravinsky agreed to attend. This event was one of only two such invitations that Stravinsky accepted.

In 1968, Lothar settled in Toronto where he was appointed to the Faculty of Music, University of Toronto and became chairman of the graduate music department (1971-76). As a familiar figure to two generations of music faculty students at the University of Toronto, he was noted for the personal attention that he gave, especially to his graduate students. It was often said that he didn't so much teach as challenge.

Lothar's compositions won him two Rockefeller New Music prizes (in 1965 and 1967), the Greenwood Choral Prize (1966) and the Floyd S. Chalmers Performing Arts Creation Award in 1982.

Lothar's works are as prolific as they are diverse, with over 150 compositions, including more than thirty large orchestral works. "He had a special interest in writing for the orchestra," says his friend and fellow composer John Weinzweig. Lothar's works have been performed by major international orchestras and by such conductors as Karel Ancerl, George Szell, André Previn, Akiro Akiyama, Sir John Barbirolli, Sir Andrew Davis, Charles Dutoit, Victor Feldbrill, and Stanislaus Skrowaczewski.

Music historian Hanns-Bertold Dietz, in commenting on Lothar's works, writes:

[His] repertoire exhibits an unusually wide-ranging typology in which his personal creative persuasion is more important than dictates of fashion. He has written several unique concerto-like works, among them *The Philosopher in the Kitchen* (1974), a CBC commission for contralto Maureen Forrester; the Paganini

Collage (1967) and Boccherini Collage (1978) for, respectively, violinist Steven Stryk and cellist Gisela Depkat; and *Musica Antiqua* (1975), for consort and orchestra, commissioned by Andrew Davis and the Toronto Symphony, which the *Toronto Star* called "brilliantly composed...deserved every one of the four curtain calls it received...a giant success."

The poetics of different musical traditions seem to interest the composer more than the novelties of contemporary techniques, although his style is certainly thoroughly contemporary. His *Musique à Go-Go* (1966 - with more than 100 international orchestral performances to date) owes something to French jazz, *Janizary Music* (1970) is linked with 18th-century classical wind music, *Dorick Musick* (1973) for chorus and orchestra is carried by the spirit of Elizabethan poetry, *Musica Antiqua* invokes the theological world of Medieval music and combines a Medieval consort with the backdrop of a modern-day orchestra. *Canadiana* (1980) written for the National Ballet of Canada, reworks 19th-century Canadian piano music into a brilliant and witty orchestral suite of jigs, polkas, and gallops.

All of Klein's works, whether light or serious, attempt to find parallel points of reference between old and new music, and thereby comment on music's historical continuity. His collage compositions, based on pre-existent older music, are profound pieces. They successfully bridge differences of time and culture, and offer a rich source for stylistic analysis. These works, in which labels like "conservative" and "avant-garde" lose their meaning, present a convincing aural and intellectual fusion of styles, uniting past and present. This is no small achievement.

Klein is rare among today's composers in his ability to maintain an aesthetic distinction between a sacred and secular manner in his music. This has allowed him to produce works of such opposite character as the frenetic *Musique à Go-Go* and *Hachava: Memorial Meditations* (1979), a moving setting of Sephardic

memorial meditations with somber sonorities, evoking the world of the Psalmist. In his vocal compositions, be they based on Pagan, Hebrew, or Christian poetry, sacred or secular texts, the composer always proves not only his intimate familiarity with great literature and a keen poetic sensitivity, but also his ability to create a musical lyricism akin to the spirit of the source. Ancient texts are austere treated, while *Six Scenes from "The Old Man and the Sea"* (1964) and the song cycles (1966) demonstrate an economical yet lush 20th-century bel canto style. Klein's music, as Josef Rufer has noted, forms a repertoire "imbued with confident classical ideals."

In addition to being a contemporary composer and professor emeritus at the University of Toronto, Lothar was also a prolific writer of words, publishing articles for the *MENC Journal*, *Canadian Forum*, *The Composer* and for CBC Radio. His 1978 CBC Radio specials, *Music to Dislike*, struck a chord across the country. He also served as music consultant to CBS for its television documentary on Stravinsky.

In his last CD, *The Philosopher in the Kitchen* (2003), Lothar based his first piece on French epicure and gastronome Jean-Anthelme Brillat-Savarin's celebrated work *Physiologie du Gout, ou Meditations de Gastronomie Transcendante* (*The Physiology of Taste or Meditations on Transcendental Gastronomy*), published in the 1820s. The piece was commissioned by the CBC in 1975 and written for the Canadian contralto Maureen Forrester.

Almost half of Lothar's compositions were vocal music. In the jacket of the CD, he outlined his approach to writing such music: "I love the human voice, yet cannot take interest in the art-song unless the co-ordinates of text, historical tone, and an equivalent musical language exist authentically together. Co-existence, of course, is not enough, for each must reflect the other, flourish and thrive."

Lothar composed some of his greatest works while teaching at the Faculty

of Music at the University of Toronto. He became one of the most often programmed composers in Canada, and one of the most frequently performed Canadian composers internationally. My father often expressed his appreciation for the world-class musical communities of the Faculty of Music, of Toronto, and of Canada, which continue to provide composers with a creative and supportive environment second to none.

By Eric Klein, with extracts from writings by Hanns-Bertold Dietz and the Canadian Music Centre Web site.

Professor Frederic Goossen, University of Alabama, writes about Lothar Klein:

Lothar Klein and I met in 1952 while we both were students at the University of Minnesota. Although still an undergraduate, Lothar was becoming known as a highly gifted and prolific composer who attracted attention for his fine talent and the range and resourcefulness of his work. These turned out to be his hallmarks of his long and distinguished career. Later, his years of study with the composer Boris Blacher in Berlin added a brilliant professional sheen to his work that lifted it to the level of international significance.

No artist ever was more dedicated to his work than Lothar. During the last years of his life, when he and I spoke regularly on the telephone and also exchanged letters frequently, our conversation always turned to his current project, an orchestral suite based on the piano music of the popular composer and pianist Zez Confrey. Lothar's interest in such unlikely material didn't surprise me, because I had recognized for years the wide range and

insatiability of his musical interests which encompassed everything from the arcane to the popular. It is noteworthy that whatever Lothar touched musically turned to gold. I am sure that the Confrey pieces will be an orchestral knockout.

Lothar was a great and loyal friend whose intellectual interests ranged far beyond music and beyond fine arts. He read widely, travelled extensively, was a first-rate cook who knew much about cuisines and the culinary arts, possessed a remarkable understanding of culture and literature, and at the same time was the antithesis of the dilettante. It was his nature to dig deeply into any subject, so much so that one became accustomed to his introducing into a conversation pieces of information and aspects of knowledge far removed from music. All this without a hint of self-regard or condescension.

For decades we maintained a correspondence in which his clear vision and gift of language, coupled with a sharp and incisive wit, made the arrival of a missive from Lothar a bright spot in any day. I was fortunate also to enjoy the friendship of Lothar's wife Marjorie, the mother of Eric and David, from Minnesota days to her untimely death. She and Lothar were a true couple.

If, as many of us believe, art mirrors the personality of the artist, one may expect to find in Lothar's music a reflection of his bright, open, optimistic, searching spirit, his breadth of vision, his sophistication and insight into all things human. The body of his work is vast, rich, various, compelling, original, and a wonderful legacy in which all of us share, a living monument to a great artist.

Program Notes

For L: Gustav Ciamaga

For L: is one of a series of electroacoustic compositions written in memory of departed colleagues. The "L" in this instance refers to a special friend, Lothar Klein, who passed away in January 2004. The composition has the mood of a lament and during the course of the work a fragment from one of Klein's pieces is quoted several times.

Virtuoso Music (1985)

The last two movements will be performed; III Arioso ("Slowly but not dragging")
IV Moto Perpetuo
Peter Stoll premiered *Virtuoso Music* in 1985.

Esercizi (1980)

Esercizi is dedicated to Lothar's friend and colleague Joseph Macerollo, accordionist extraordinaire. *Esercizi* has been recorded by Stefan Hussong on *Tango Fantasy* (Denon Records C0-78841 1996) and by Teodoro Anzellotti (Hohner-Studio Records 1985). *Esercizi* for free bass accordion was commissioned by the Alliance for Canadian New Music Projects and the Ontario Arts Council.

Tam O' Shanter (1996)

A narrative for flute after Robert Burns.
"There sat auld Nick, in Shape O' beast -
A touzie tyke, black, grim and large!
To gie them music was his charge:
He screwed the pipes and gart them skirl.
Till roof and rafters a' did dirl.

Sonata for Piano (1968)

Sonata for Piano is one of five solo and duo piano pieces written by Lothar. The piece features a unique variation on a 2-note theme.

Tombeau for Two Guitars (1981)

Tombeau was premiered at the International Guitar Festival in Toronto in 1982 by guitar duo Wilson and McAllister

Esprit (1996)

A tribute to composer Daniel-Francois Esprit Auber. The piece bears an inscription from Auber's notebook; "J'ai aimé la musique jusqu' à trente ans, ...une véritable passion de jeune homme! Je l'ai aimée tante qu'elle a été ma maîtresse, mais depuis qu'elle est devenue ma femme..."
Esprit was premiered at the University of Western in 2000

Please note that some of the works performed today will be featured on a forthcoming Lothar Klein CD release "Virtuoso Music".

Lothar Klein CD's and score and part rentals may be obtained through the Canadian Music Centre www.musiccentre.ca

For a limited time, donations in support of the Lothar Klein Memorial Graduate Fellowship will be matched three times through the Waters Challenge Fund in Music. Please contact Marilyn Brown at 416-946-3145 or email to friends.music@utoronto.ca for more information or to make a donation by credit card. Alternatively, donations by cheque (made payable to the University of Toronto) can be mailed to the attention of Marilyn Brown at the Faculty of Music, 80 Queens Park, Toronto ON M5S 2C5.

Biographies

Ian Chamberlain and Alan Shoesmith are part of the unique Cedar & Spruce Guitar Quartet. Alan studied with Eli Kassner and has a Bachelor of Music degree from the University of Toronto. He is currently teaching guitar and electronic music at Bramalea Secondary School. Ian Chamberlain studied with U of T graduate Trevor Burt and has been an important part of the Mississauga guitar scene for over 20 years. Ian and Alan are currently hard at work on a CD of eclectic roots music which will be released in early 2005.

Susan Hoeppner is a musician of international renown. As a solo recitalist she performs throughout Europe, Asia, North and Latin America. Since her debut at the Teatro Colon in Buenos Aires, Ms. Hoeppner has performed as a guest soloist with orchestras around the world. Ms Hoeppner has numerous recordings to her credit, including *Serenade*, a recent recording on EMI Classics, *Serenade*, with the Canadian Chamber Ensemble under Chosei Komatsu. Ms. Hoeppner currently teaches at the University of Toronto Faculty of Music. As the Canadian Performing Artist for Yamaha, she performs and travels extensively throughout Canada giving masterclasses in universities and high schools. She is also in demand as an adjudicator at music festivals in Canada and the United States.

Angela Park was a prizewinner of the 2003 World Piano Competition, grand prize winner at the 2001 Grace Welsh Prize for Piano in Chicago and top winner of the Canadian Music Competitions and the Canadian National Music Festival. Angela's performances have taken her across Canada, the USA, Germany, and Mexico. As winner of the Grace Welsh, she has performed eight solo recitals in Chicago universities and communities. An active chamber musician, Angela performs regularly with violist Sharon Wei, violinists Lynn Kuo, Ben Bowman, and cellist Joel Noyes and is a member of the Les Amis Ensemble.

Angela studied with William Aide at the University of Toronto. She continues to coach with Aide and also studies with Jacob Lateiner in New York.

Robert Riseling taught at the University of Western Ontario from 1970 - 2003 and remains Professor Emeritus. An active solo and chamber musician, clinician, and adjudicator, he has performed extensively in Canada, the United States, Europe, Scandinavia, Iceland, Israel, and Asia. More than forty works have been written for him and he has presented numerous broadcasts on CBC Radio and Magyar Radio. He has performed at numerous festivals and symposia and has been a faculty member at Domaine Forget, the ARIA International Summer Academy and the Orford Arts Centre. Between 1993-2004 Dr. Riseling has traveled to China to teach, coach, conduct and perform at several conservatories, universities, schools and was named an Honorary Professor at the Sichuan and Wuhan Conservatories of Music and the Jilin College of the Arts.

Alexander Sevastian is a three-time first prizewinner of the International Accordion Competition. He also won the Oslofjord in Norway, The Cup of the North in Russia and the Accordion Teachers Guild in the USA. Born in Belarus, Alex began his studies on the accordion at age seven. In 1991 he attended the Glinka Musical College in Minsk and later, the Gnassin Academy of Music in Moscow where he studied with Friedrich Lips. Alex began his professional career in Moscow in 1996, performing with the Russian Radio Orchestra. He has performed as recitalist and soloist with orchestra throughout Russia, Ukraine, Germany, Italy and Japan. Highlights include performances at The Kremlin, the Great Hall of the Moscow Conservatory, Tchaikovsky Concert Hall in Moscow, Suntory Hall in Tokyo and Minato Mirai Hall in Yokohama. In 2003 he completed the Advanced Certificate in

Performance program at the University of Toronto where he studied with Joseph Macerollo, Quartetto Gelato's previous accordionist.

A prizewinner in the 1987 International Clarinet Society Competition, **Peter Stoll** was also that year's Solo Clarinetist with the World Orchestra of Jeunesses Musicales in Berlin and Vienna, which was broadcast on live television across Europe. He has been guest soloist with orchestras in Canada and the United States, and adjudicated bands, orchestras and choirs from North America and Europe. Summer orchestral and chamber music performances have included the Banff Centre for the Arts, the Boris Brott Music Festival in Hamilton, the Ottawa Valley Festival and the Festival of the Sound in Parry Sound, Ontario. Mr. Stoll has played with the orchestras of Ragtime, Phantom of the Opera, Showboat, Miss Saigon and Mozart's Magic Fantasy, and is a regular member of the Toronto

Philharmonia, with whom he played the Glazounov Saxophone Concerto to great acclaim in May 2000.

Anne Thompson is a native of Peterborough, Ontario and received her early musical education there before entering the Bachelor of Music program at the University of Western Ontario. While an undergraduate, she became a member of Orchestra London and later played with the Calgary Philharmonic Orchestra for several years before receiving a Canada Council grant for further study in the U.S. After a year of study with flutist Geoffrey Gilbert, she attended Yale University where she studied under Thomas Nyfenger and performed at the Norfolk Summer Music Festival. Upon receiving the degree of Master of Music Performance from Yale, she returned to Canada to join the Faculty of Music at the University of Western Ontario, where she still teaches.

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